DOCUMENT RESUME

ED 341 625 SO 021 923

AUTHOR Taylor, Patty
TITLE In the Process: A Visual Arts Portfolio Assessment Pilot Project.
INSTITUTION California Art Education Association, Carmichael.
PUB DATE 91
NOTE 42p.
AVAILABLE FROM California Art Education Association, 2257 Van Ufford Lane, Carmichael, CA 95608 ($3.50).
PUB TYPE Reports - Descriptive (141)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Art Education; Creative Thinking; *Educational Assessment; *Evaluation Methods; Fine Arts; Formative Evaluation; Intermediate Grades; Learning Strategies; *Portfolios (Background Materials); Secondary Education; *Self Evaluation (Individuals); *Visual Arts
IDENTIFIERS California; California Art Education Association

ABSTRACT

The California Art Education Association conducted a portfolio assessment pilot project to provide visual arts educators with examples of classroom practice to serve as a foundation for further development of performance/portfolio assessment. Key issues addressed during this project included the purposes of assessment portfolios for students and teachers and the selection of portfolio contents. A portfolio that is assessed regularly offers students the opportunity to learn about learning, engages them in self-reflection, and allows them to value both their own work and themselves as learners. Examples of selected portfolio artwork and students' written responses to those artworks are provided. Samples of surveys conducted with students (n=50) and teachers to discover how they feel about portfolio assessment also are documented. The results of the survey show that both students and teachers benefit from using assessment portfolios. (KM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED341625

IN THE PROCESS

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
PATTY TAYLOR
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 021 923

A VISUAL ARTS PORTFOLIO ASSESSMENT PILOT PROJECT

CALIFORNIA ART EDUCATION ASSOCIATION

BEST COPY AVAILABLE

IN THE PROCESS

A VISUAL ARTS PORTFOLIO ASSESSMENT PILOT PROJECT

PREPARED BY

PATTY TAYLOR

PUBLISHED BY THE

CALIFORNIA ART EDUCATION ASSOCIATION

TS

Foreword *iii*

Preface *iv*

Acknowledgments *v*

The Beginning *1*

Assessment Portfolios *3*

- Purposes of Assessment Portfolios *3*
- Selection of Portfolio Contents *5*
- Portfolio Evaluation *10*

Student Survey Results *13*

Teacher Survey Results *16*

Benefits and Future Plans *22*

Conclusion *24*

Resources *25*

References *25*

Organizations *25*

Appendix

1 - Portfolio Assessment Pilot Project Description *26*

2 - Instructions to Pilot Teachers *27*

3 - Project Description Check List *28*

4 - Teacher Survey Form *29*

5 - Student Survey Form *30*

6 - Assessment of Demonstrated Growth *31*

7 - Visual Documentation *32*

Copies of this publication are available for $3.50 each from the California Art Education Association, 2257 Van Ufford Lane, Carmichael, CA 95608

FOREWORD

"There needs to be a national effort to develop testing and evaluation plans, procedures, and test items in the arts that could be adapted for state and local use. Needless to say, such an effort would have to be carefully guided to assure that it does not result in a narrowing of the arts curriculum to content that is easily tested.
The need to measure individual progress toward curricular goals and objectives and to evaluate the relative effectiveness of different programs in achieving these goals and objectives is as valid for the arts as for any other subject. Without the information provided by testing, it is impossible to judge whether or not arts education programs are as effective as they should be, or to identify those teaching practices that should be continued and those that should be eliminated. Further, without testing, objectives for student achievement will lack specificity."

Toward Civilization:
A Report on
Arts Education

THE 1991 California Art Education Association's Portfolio Assessment Pilot Project provides visual arts educators with examples of classroom practice to serve as a foundation for further development of performance/portfolio assessment. The CAEA State Council acknowledges the work of Patty Taylor, CAEA Curriculum Chair, and the participants who documented their reactions to the pilot project.

The aim of this project is to help teachers to better assess student progress and to monitor the growth of their students' knowledge, skills, and attitudes. Developing a portfolio that is assessed regularly offers students the opportunity to learn about learning, engages them in self-reflection, and allows them to value both their own work and themselves as learners.

Portfolio assessment stimulates students to reflect thoughtfully on their work and allows students to revise and consider alternatives. They begin to see the value in experimenting, observing their decisions and choices along the way to the finished product. Students are then better equipped to seek alternative solutions to artistic problems and are more open to learning new techniques to achieve their goals for their work.

Keeping a portfolio and tracking progress also stimulates students to become involved in carrying out self-initiated projects over a sustained period of time. They begin to realize the value of working and reworking, appreciating that their works have developmental histories—from inception, through intermediate paths taken and rejected, to the final product. Through this process students come to think of themselves more as novice artists than as students in an art class carrying out the teacher's lesson plan.

Arts assessment has been controversial because it raises the specter of "what is tested is what is taught." There is currently no statewide arts assessment in California that provides specific information on student achievement in the arts. This information could serve as a basis for making more knowledgeable decisions about course content and instructional practices, establishing the arts as serious, substantive, and accountable subjects in the core curriculum. The Portfolio Assessment Pilot Project is aimed at increasing participation by visual arts educators in providing more specific information on student achievement in the visual arts.

Jean Neelen-Siegel, President
California Art Education Association
1989–91

PREFACE

"Consider everything the student does as important, and listen to how they feel about their work."

Bill Sechler

IN the fall of 1990, the State Council of the California Art Education Association confronted the issue of visual arts assessment in California schools. Three factors influenced the decision to take action: the new movement toward authentic assessment in the state and in the nation, a surfacing of support for arts assessment in the state, and the work done in portfolio assessment in other subject areas and by Arts PROPEL.

Student assessment both nationally and in California is moving away from relying solely on factual recall to assessment that examines the way students work, their personal growth, and how they appraise their own work. Portfolios, performance tasks, investigations, projects, open-ended problems, and direct writing assessments are examples of these types of assessment. The California Department of Education (CDE) is now committed to changing its testing format away from sole reliance on multiple-choice tests. The California Assessment Program (CAP) is also revising its assessment of English–language arts, mathematics, science, and history–social science to reflect the new thinking about assessment.

The second factor that prompted CAEA to begin an assessment project was the growing support demonstrated for arts assessment to be included in the California Department of Education's state assessment program. The Legislative Action Coalition for Arts Education persists in an ongoing effort to help pass legislation that would include the arts in the state testing program. In 1989, hundreds of arts educators gave input into the development of the California Department of Education's statewide plan for improving arts education. The plan, *Strengthening the Arts in California Schools: A Design for the Future*, includes assessment in the visual and performing arts as one of ten recommendations for strengthening the arts. It encourages the use of a variety of assessment methods and strategies to assess both students and arts programs and to recognize the uniqueness of the arts.

In considering what form a pilot project in visual arts assessment might take, the CAEA focused on the extensive work being done in portfolio assessment in many subject areas and on the visual arts process portfolio assessment developed by Arts PROPEL. Assessment portfolios, a considered collection of student work, provide a documentation of the depth and breadth of the work, demonstrate the student's growth over time, and serve as the basis for evaluation of work according to established standards.

How could a 1,000-member visual arts education association undertake the challenge of student assessment in their subject area? Considering the limited resources of a volunteer, member-supported visual arts education association, the CAEA designed and implemented a pilot portfolio assessment project in 1990–91.

Another word cannot be written without acknowledging the teachers, their students, the CAEA State Council, and other professional educators who participated in the pilot project. This project represents a creative and proactive team effort to examine and discuss visual arts education for all students.

Patty Taylor
Assessment Project Coordinator
Curriculum Chair, 1989–91

ACKNOWLEDGMENTS

IN the Process: A Visual Arts Portfolio Assessment Pilot Project was initiated by the California Art Education Association State Council and the Curriculum Committee, 1989–91.

Patty Taylor designed and coordinated the project and prepared this document from reports submitted by 20 teachers. The CAEA gratefully acknowledges the work of Patty Taylor, the teachers who submitted project reports and conducted pilot projects, all their students, and other educators who contributed their expertise to this project.

Nancy L. Andrzejczak
Terra Cotta Junior High School, Lake Elsinore
Lake Elsinore Unified School District, Riverside County
Pilot: Grade 7, Art, one-semester class, 85 students

Donna Banning
El Modena High School, Orange
Orange Unified School District, Orange County
Pilot: Grades 10–12, AP Studio Art, one-year class, 15 students

Marlowe Boyd
Sequoia Middle School, Pleasant Hill
Mount Diablo Unified School District, Contra Costa County
Pilot: Grades 7–8, Beginning Art (one-semester class), Advanced Art (one-year class), 165 students

Karen Card
New Brighton Middle School, Capitola
Soquel Union Elementary School District, Santa Cruz County
Pilot: Grade 8, Art, one semester, 8 students

Vivian Cullen
Sequoia Middle School, Pleasant Hill
Mount Diablo Unified School District, Contra Costa County
Pilot: Grade 7, English/Social Studies Core, one-year class, 65 students

Rita Denson
Wagner Holt Elementary School, Stockton
Lodi Unified School District, San Joaquin County
Pilot: Grades 3 and 4, classroom art, 31 students

Diana Greenleaf
California High School, San Ramon
San Ramon Valley Unified School District, Contra Costa County
Pilot: Grades 9–12, Three-Dimensional Art, semester course, 180 students

Carol Lockwood
Grossmont High School, La Mesa
Grossmont High School District, San Diego County
Pilot: Grades 9–12, Design, one-year class, 60 students

Yvonne McClung
McAteer School of the Arts, San Francisco
San Francisco Unified School District, San Francisco County
Pilot: Grade 12, Dance, one-year course, 2 students

Nancy McDonald
Gardena High School, Gardena
Los Angeles Unified School District, Los Angeles County
Pilot: Grade 12, AP Studio Art, one-year course, 3 students
Grade 11, Advertising Design, one-year course, 1 student

Christine McEnespy
Natomas Junior High School, Sacramento
Natomas Union Elementary School District, Sacramento County
Pilot: Grade 8, Advanced Art, one-year class, 17 students

Leslie Oaksen
Oakdale Junior High School, Oakdale
Oakdale Elementary School District, Stanislaus County
Pilot: Grade 8, English/Literature, one-year class; 73 students, first trimester; 62 students, second trimester; 81 students, third trimester

Betty Jean Reynolds
Rose Avenue Elementary School, Modesto
Modesto City Schools, Stanislaus County
Pilot: Grade 5, Artist-in-Residence Program, 24 teaching sessions, 88 students

Judith Rousseau
Ocala Middle School, San Jose
Alum Rock Union Elementary School District, Santa Clara County
Pilot: Grades 6–8, Basic Art, 9 weeks, 18 students each grade

Jeanette Ryder
Herbert Green Middle School, Placerville
Mother Lode Unified School District, El Dorado County
Pilot: Grades 7–8, Two-Dimensional Art and Three-Dimensional Art, one-semester courses, 11 students

Kay Schweizer
Sacramento Country Day School, Sacramento
Sacramento County
Pilot: Grades 10–12, AP Studio Art, one-year course, 3 students
Grades 9–12, Studio Art, one-year course, 15 students

Bill Sechler
Armijo High School, Fairfield
Fairfield-Suisun Unified School District, Solano County
Pilot: Grades 10–12, Art Fundamentals and Studio Art, one-year course, 20 students

Bonnie Tillotson
Upper Lake Union High School, Upper Lake
Upper Lake Union High School District, Lake County
Pilot: Grades 11–12, Advanced Art, one-year course, 16 students
Grades 9–12 Beginning Art, one-year course, 38 students

Shelia Uriarte
Fresno High School, Fresno
Fresno Unified School District, Fresno County
Pilot: Grades 9-12, Art I, 15 weeks from one year-course, 12 students

Joan Vaupen
Santa Monica High School, Santa Monica
Santa Monica-Malibu Unified School District, Los Angeles County
Pilot: Grades 9–12, Life Drawing, one semester, 7 students

Other Teachers and Curriculum Specialists

Sue Bonnin, Fresno Unified School District
Peter Brigham, Edison High School, Fresno
Marie-Therese Brown, Anderson Elementary School, Dixon
Laura Carr, Bancroft Middle School, Long Beach
Chella Gonsalves, Thomas Downey High School, Modesto
Shelly Guinan, Santana High School, Santee
Lee Hanson, Palo Alto Unified School District
Judy Henke, Wagner Holt Elementary School, Stockton
Barbara Hoffman, Cambridge Heights Elementary School, Carmichael
Wayne Hoy, Gunn High School, Palo Alto
Patricia Kayle Hughes, Colton High School, Colton
Barbara Kusanovich, Wagner Holt Elementary School, Stockton
Sue Lindemulder, Suzanne Middle School, Walnut
Kimberly Loftin, Wagner Holt Elementary School, Stockton
John Moore, Fairfield High School, Fairfield
Kate Myers, Vista Junior High School, Red Bluff
Dennis Oliveria, Northside Middle School, Cool
Judy Piper, Stanislaus County Office of Education
John Robbinson, Gunn High School, Palo Alto
William J. Smart, Roosevelt School of the Arts, Fresno
Cynthia Stewart, Marshall Middle School, Long Beach
Beryl Streetz, Herbert Hoover Middle School, Lakewood
Sherry Swan, Long Beach Unified School District
Joyce Weinberger, Herbert Hoover Middle School, Lakewood
Margaret Kettunen Zegart, Tamalpais High School, Mill Valley

Special Thanks to:

Sue Bennett, California Department of Education
Ed Buttwinick, Brentwood Art Center

Jackie Cheong, Senior Research Associate, Far West Laboratory
Winfield Cooper, California Literature Project
Ed Hughes, Kern County Office of Education
Judy Kysh, Northern California Mathematics Project
Sandra Murphy, Bay Area Writing Project
Crystal Tilton-Olson, Sacramento County Office of Education
Joan Peterson, California Department of Education
Pam Sharp, San Jose State University
Mary Ann Smith, Bay Area Writing Project
Zack Taylor, California Department of Education
Dennie Palmer Wolf, Arts PROPEL, Harvard Project Zero

California Art Education Association State Council 1989–91

EXECUTIVE BOARD MEMBERS

Jean Neelen-Siegel, President
Gerald Scheib, President-Elect
Edith Curtice Johnson, Past President
Carol Sax, Secretary
Richard Jones, Treasurer

COUNCIL MEMBERS

Joan Allemand, Scholarships
Janis Arkush, Central Area President
Jim Burk, Grants
Duane Carroll, Professional Relations
Paul Eelkema, Youth Art Month
Joseph Gatto, Southern Area President
Terry Givens, Policy
Lee Hanson, Historian
Ed Hughes, Public Relations
Patty Larrick, Northern Area President
Christine McEnespy, Government Relations
Beth Mott, Student Exhibition Handbook
Janice Olson, Editor and Communications
Larry Oviatt, Conference Administrator
Patty Taylor, Curriculum
Craig Tomlinson, Art Camp
Joan Vaupen, Research
Nan Yoshida, Membership

To

know

is

nothing

at all;

But

to

imagine

Is

Everything.

Anatole France

Dreamscape
Danny
El Modena High School

BEST COPY AVAILABLE

NNING

Key Questions and Decisions

- *Who makes decisions about the assessment?*
- *What are the purposes of the assessment?*
- *Who selects what goes into the portfolio?*
- *What goes into the portfolio?*
- *How much should be included?*
- *What might be done with the portfolios?*
- *Who hears about the results? How are they reported?*
- *What provisions can be made for revising the portfolio program?*

From the Bay Area Writing Project Mary Ann Smith

THE teacher-initiated and -developed California Art Education Association Portfolio Assessment Pilot Project began in an assessment strand at the CAEA State Conference in Sacramento in October 1990. The assessment strand attracted approximately 100 of the 1,004 conference participants for one day of the three-day conference. The CAEA project was modeled on the process portfolio assessment work done by the Arts PROPEL project in the Pittsburgh public school systems, a cooperative effort involving practicing artists, researchers from Harvard Project Zero and the Educational Testing Service, administrators, students, art specialists, and teachers from the Pittsburgh public school systems. It is supported by the Arts and Humanities Division of the Rockefeller Foundation. The project is directed toward three art forms used by middle and high school students—music, visual arts, and imaginative writing. Portfolios are used as a complete process-tracing record of the various attempts made by students in realizing a work of art or a series of art works.

Designed to include K–12 teachers and curriculum specialists, the conference strand began with a general session address by Dennie Palmer Wolf, Research Associate from the Harvard Graduate School of Education, Project Zero, who works with Arts PROPEL. Following the address, participants heard from and questioned a panel describing assessment portfolios used in other subject areas. Panel members were Mary Ann Smith, Bay Area Writing Project; Winfield Cooper, California Literature Project; Judy Kysh, Northern California Math Project; and Sue Bennett, California Assessment Program. Following the panel and an interactive discussion on portfolios with Dennie Palmer Wolf, key questions in portfolio assessment were considered.

Educators attending the assessment strand were invited to volunteer to design and conduct pilot portfolio assessment projects during their spring semester and to submit a report on their pilot in July 1991. Sixty teachers submitted forms indicating their interest in participating.

Teachers began designing their pilot project and were invited to attend one of two follow-up meetings held in January (one in Sacramento and one in Los Angeles). Teachers received more information on portfolio assessment and discussed their pilot plans. Some brought student portfolios that had already been started. At the end of the day, the teachers were asked to fill out a pilot Project Description Form (Appendix 1). Of the 38 educators who attended these meetings, there were four K–12 curriculum specialists, six elementary school teachers (grades K–6), 12 middle school art teachers (grades 6–8), and 13 high school art teachers (grades 9–12). The group also included one middle school English/History–Social Science core teacher, one middle school English/Literature teacher, and one high school dance teacher.

By February 1991, 41 teachers had submitted pilot description forms and began using portfolio assessment with their students. Of those teachers, 20

submitted extensive reports on their pilot project. Most reports included photographs, videos, slides, and/or copies of student artwork along with written reflections on their work by students. The pilot teachers are listed in the Acknowledgments with the name of their school, the pilot grade(s), the course and course length, and the number of students involved in the pilot.

There were 1,019 students included in the 20 pilot projects that submitted full reports. Of those students, 315 were in high school (grades 9–12), 585 in the middle grades (grades 6–8), and 119 in elementary school (grades K–6).

Every teacher who did a report indicated that he or she would continue the pilot during the next school year (1991–92). Using assessment portfolios provided teachers and students with clear evidence of student growth. One high school student said, "Keeping a portfolio helps you think about and realize just how much you've learned from your education in the arts. It let me look at and compare my work throughout the year. I was able to improve on each project just by seeing my mistakes on the earlier projects."

The teachers stress that they are only beginning to learn about assessment portfolios, that after doing the pilot there are as many questions to consider and problems to solve as advice to give. They look forward to meeting with other pilot teachers to discuss their pilot projects and to helping interested teachers get pilot projects started. A comment repeated throughout the reports was, "Next year I will . . . ."

Sadness

This unique combination of Prisma-color pencil, ink design and air-brush background drawing is used to express the inner loneliness of a lost soul. I greatly hope it brings out the feeling of loneliness to the viewer. In this particular drawing, there seems to be two dominant features which fight for the place of interest or the focal point: one being the setting sun, which originally is supposed to be the focal point, then the other is the multi-mixed color of a rose or flower on the girl's hair. It's great in proportion or space division, great balance of the man and girl which is evenly distributed. The picture, of course, is a symmetrical design and the coloring is all there. There is little but not much texture. Repetition and pattern are not included on this drawing. Rhythm and mood seem to play a much better role in constructing this painting. If I had to reprint or draw this certain picture over, I would cancel the flower or make it less eye-catching. I would try to make a certain part of the drawing stand out. I will try more pattern to draw the viewer's eyes. In my drawing, not all of the elements of art are there, yet it seems to stand O.K. It's not perfect, but just a little more elements would make it an exceptional drawing.

Xang, Fresno High School

ENT PORTFOLIOS

"Students understand the Visual and Performing Arts Framework components: perception, heritage, expression, and valuing. They were aware of completing numerous tasks addressing each focus, and of how the process of combining these components prompts learning."

Leslie Oaksen

Purposes of Assessment Portfolios

THE question that occupied the most time during the pilot teachers' first meeting was, "What are the purposes of the portfolio assessment?" After a brainstorming session, 72 purposes surfaced. Included were, for example, capturing the students' whole body of work, self-evaluation for students and teachers, encouraging personal transformation through works in progress, and "to celebrate." The session clearly revealed that visual arts teachers are equally concerned with the opportunity for students to gain insights about their creative process and personal growth, as well as teacher evaluation of the finished art products, using established criteria.

This project adds to the growing body of knowledge on assessment portfolios by confirming what the current literature says about the purposes of the portfolios, both for students and for teachers. An assessment portfolio is an organized collection of student work used by the student and the teacher to monitor growth of the student's knowledge, skills, and attitudes in the subject area. As in the Arts PROPEL project, the portfolios in this project, done in context as part of the students' ongoing artistic activities, were process-tracing records of student attempts in realizing a work of art or a series of art works. Unique to this project was that some of the teachers also attempted to assess students' growth in visual perception, art-making skills, ability to make informed judgments about works of art, and knowledge of artists and artwork from the past and present. However, the emphasis was on students understanding their creative process and building their evaluation skills by reflecting on their work.

Purposes of Assessment Portfolios for Students

The following range of portfolio purposes for students were stated by teachers in the pilot. As a result of using portfolios, students would:

- Evaluate their learning of the course content and skills.
- Increase their insight into their creative process.
- Gain ownership in the learning process.
- See their growth over time.
- Increase their evaluation skills by reflecting on their work.
- Move from being a passive learner toward being an active learner.
- Gain self-confidence and improve their personal image as successful learners.

Teachers adapted the purposes to meet the needs of their teaching situation and their students. Accommodating the needs of a wide variety of abilities within the boundaries of a mixed grade-level class is a common practice in visual arts

"During this year I have done many things. I often draw at home and enjoy it, but I learned there is more to art than drawing. Painting is another activity I do at home (when I get the chance) and I liked doing the large painting. Not that it's the best in the class or anything, but I had a feeling of accomplishment. As I stood back to look at it, I had a really good feeling."

Joe
Ocala Middle School

classes. The diverse student population in California schools results in challenging implications for both instruction and assessment. Teachers found that some students had difficulty keeping their work organized in a portfolio, and the writing ability of students varied from one extreme to the other. However, the portfolios provided a means to judge students against themselves, not against other students. Teachers found that the purposes listed previously could be accomplished by most students, no matter what their entry-level abilities and skills were. The purpose of assessment portfolios as summarized by Kay Schweizer promotes success for all students—"To involve students directly and personally in their artistic growth through an ongoing visual and verbal dialogue with themselves, their peers, and their teacher."

In regard to portfolio purposes, Marlowe Boyd said, "I want students to become more fully involved in the planning, production, and evaluation of their assigned activities. This includes developing and understanding the criteria for making valid judgments." Through the assessment portfolio process, teachers hoped students would assume a sense of ownership toward and responsibility for their creations based on established criteria for evaluation so they would understand more clearly what it is they were doing in art and why. This was also reflected in Nancy McDonald's statement, "Students will understand the importance of each step in the total process."

Other comments about the purposes of portfolio assessment included the development of critical thinking, making grades more meaningful, honing students' sense of discrimination, building on demonstrated success, sharing the responsibility of learning between teacher and student, and charting growth in visual arts skills.

Purposes of Assessment Portfolios for Teachers

The assessment portfolios also serve specific purposes for teachers. The teachers found the portfolios provided them with insights into their course content, teaching methods, grading patterns, and student progress. Using portfolio assessment caused teachers to continually clarify their goals and expectations and to communicate these clearly to the students. They found the students communicating back to them more effectively than ever before.

The following assessment portfolio purposes for teachers were stated in this pilot project. Having students keep assessment portfolios would:

- Provide clear evidence of each student's growth and demonstrate areas for improvement.
- Help teachers discern how to best state the criteria for each activity.
- Provide students' reflections on their art processes and finished works for the teacher to respond to, thereby promoting two-way communication and collaboration.
- Help teachers develop, assess, and revise course content, student objectives, and instructional strategies to meet students' needs.
- Assist the teacher in assessing his/her success in building students' correct usage and understanding of art terms and principles.
- Provide a vehicle for helping parents, other teachers, and administrators understand students' growth in visual arts.

Shelia Uriarte found that the written portion of the portfolio was a great eye opener. "It helped validate that the students were indeed listening and also implementing the art principles and theories we discussed." Christine McEnespy said that due to the portfolios, " I was better able to understand

my students and where they were coming from, especially through their writing." The issue of grading surfaced for Judith Rousseau. She said, "I feel that by looking at the complete body of work, students and teachers have a more real evaluation and grading basis."

Portfolios were also used as documentation to pass on for future comparison or to keep for building on the next year. They provided for writing across the curriculum and provided a source for samples to use in classroom demonstrations.

In *Art Education and Human Development*, Howard Gardner argues that "What is needed for accountability is evidence that, in general, a cohort of students is advancing along dimensions of knowledge and practice considered important by knowledgeable experts in the field." In their statement of purposes for the portfolio assessment, the teachers in this project are reflecting their commitment to accountability in visual arts education.

Selection of Portfolio Contents

LIKE a professional artist's portfolio, an assessment portfolio is a collection of an individual's work. Unlike a professional artist's portfolio displaying the artist's best works, the contents of an assessment portfolio provides evidence of the individual's growth in artistic ability and understanding. In *A Sampler of Mathematics Assessment*, published by the California Department of Education, an assessment portfolio is described as a planned selection of student work collected from the work done throughout the school year. "Portfolios should include products that reflect a student's developing mathematical power. An assessment portfolio, however, is not the same as a student's folder. A student's folder may contain all of the student's work, whereas the portfolio contains a carefully chosen sample."

The teachers in this pilot generally agreed about the nature of the material they required students to include in the portfolios. All of them asked students to keep everything (the folder approach) as a record of process and progress through the time period of the pilot. However, most teachers then selected and/or had the students select works to be included in a formal assessment portfolio.

From a portfolio of all work and other documentary materials, students selected from three to ten pieces to include in an assessment portfolio. Some teachers required that certain assignments be included along with those that the student selected; in other cases, the students chose all pieces. Most teachers wanted to see the entire portfolio along with the pieces selected for the formal assessment.

In most cases students were asked to write responses to questions about their work. Their responses were included in the assessment portfolio. The questions were given to them before they selected pieces to include in the formal assessment portfolio. The questions varied from teacher to teacher and were adapted to the grade level, but essentially the questions were similar to those used by teachers in the Arts PROPEL project.

The following questions were used by Bonnie Tillotson for her Art 1 class:

- Select five examples of your work that best demonstrate what you learned this semester. State what you learned in these pieces and why these are good examples of your education in the visual arts.
- Select a piece of work that you are pleased with and one that you are not pleased with. What are the differences?
- Select a piece of work that went through several drafts. How did it

What Work Represents You As an Artist?

"I selected my lightning bolt earrings as representing me as an artist. I'm interested in bright colors and bold designs. I am trying to express power and agility with the powerful lightning bolt evenly ascending off the triangle. The effect I'm attempting to achieve is powerful brightness with a soft heart adjoining it."

Rachel
Herbert Green
Middle School

What Have You Learned About Yourself as an Artist?

"I have discovered I can do anything I put my mind to doing. When I started doing the half drawing of the man, I thought it would be horrible and when it turned out good, I got hope. I tried to make it look realistic. Shading I used a lot to try to make it look realistic."

Erin
Herbert Green
Middle School

Selected Portfolio Artwork

Hwa Jung, Gardena High School
Teacher: Nancy McDonald

Hwa Jung Answers a Student Survey on Portfolio Assessment

The portfolio is a good way of thinking about and seeing what I learned in art, because I can compare my artwork each time. In the portfolio, I was pleased with the grade since I tended to work harder and thus get a good grade as a result. I learned that the portfolio can help me get a lot of experience that helps me. Every time I can see that I'm getting better work than old work, and also I can find what was wrong with my work. I want to keep a portfolio again because it helps me to grow in my art skills. My teacher was able to make me do a variety of artwork and we could discuss about my works much easier just by reviewing my portfolio. With the portfolio I could develop my own style and way of keeping the portfolio and make significant progress. I kept track where I was and it was very helpful.

Hwa has been in the United States for only 1-1/2 years. She was in the English as a Second Language program until this past spring semester when she was enrolled in all regular classes for the first time.

1. This was the first step of the contour drawing. I had some new experiences with this drawing. I learned how to use the line control of shape on the subject. Also it helped my artwork skills.

2. I was so happy to finish this drawing because it was so difficult to express the different volume of the face.

3. When I practiced drawing, I felt like I was getting better at drawing. This is the practice of the seated figure of my classmate. This time I tried to get a close picture and also to use delicate line to express more like a real person.

4. This is the final drawing of the seated figure. I must say it is very interesting. I like the expression of the shape and proportion of the figure in this drawing.

BEST COPY AVAILABLE

Selected Portfolio Artwork

James, grade 11, Gardena High School
Teacher: Nancy McDonald

James Answers a Student Survey on Portfolio Assessment

Keeping a portfolio is good. With a portfolio you are graded by the values and texture of your particular painting or media of art. I learned that a portfolio can help me get a lot of opportunity and remember my old work. I take artwork or painting as something very important, as something I don't want to lose. I would want to keep a portfolio if I take another art class because I believe it helps me to work hard and understand the importance of a true artist. Then my ability and knowledge will most certainly grow. The portfolio gave me more questions to ask the teacher and it helped me to grow in the knowledge of art. I will be able to talk more about it in a conversation. The portfolio helped me be successful in the class by my having to work hard and discipline myself. Also concentrating on what I was doing helped me to grow and feel good about what I was doing.

James is in the Deaf and Hard of Hearing program, as he is slightly hearing-impaired.

BEST COPY AVAILABLE

"Instruction in the visual arts is so idiosyncratic that even in small school districts teachers often cannot agree on standard drawing and design tasks or on history of art questions to test student achievement districtwide."

Toward Civilization: A Report on Arts Education

"Most students were unerring in finding the strongest and weakest areas of their own work."

Nancy Andrzejczak

evolve? What decisions and changes did you make?

- Have you changed in any way as an artist since you last did a portfolio assessment? Are there differences in the way you work?
- Take a moment and think back to the beginning of the school year. What did you expect from yourself as an art student? In what ways are you now different as an art student? Were there any surprises?

Work that goes in the portfolio provides the documentation for evaluation. The teachers' primary concern, in this pilot project, was to assess students' growth over time, in skills and in their understanding of their creative process. Therefore, all of each student's work was collected. This work represented the actual learning activities occurring in the classroom. While teachers stay in touch with the student's progress on a daily basis in the classroom, the collection of work in the portfolio presents concrete evidence of growth, or it can lead the student and teacher to discover what problems there are to resolve.

The general portfolios from which student work was selected for an assessment portfolio included:

- All finished work (and/or slides, photographs or videos of work)
- All unfinished work and preliminary sketches
- Sketchbook /journals (a sketchbook in which students also record thoughts about their work, replies to questions posed by the teacher, assignments, open-ended writing, personal comments on their work and ideas, ideas from any source, images clipped from magazines and newspapers, statements on goals for work, reflections on finished work, notes on artists and artwork from the past and present, art history notes)

The sketchbook/journals document student reflections and self-evaluations and teachers found them to be essential to the assessment process. Teachers did not assess students for their writing ability. If a student's written response was not clear, teachers discussed the response with the student. Most teachers wrote responses to student reflections and this also became a part of the portfolio. Students were asked to date all work and journal entries.

Diana Greenleaf had students in her Three-Dimensional Art class select a piece of work in each of the following areas: clay (hand-built pot or animal sculpture), sculpture (ceramic or foam creature), and glazed project (pot, sculpture, or tile). A fourth category represented a work the student felt showed perseverance, effort, or change.

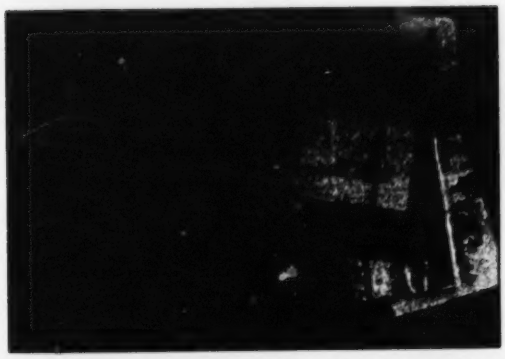
Students in Nancy Andrzejczak's six-week elective rotation art class kept a sample of each assignment in their portfolio but chose what they deemed to be their two best works for reflection writing. The students needed a writing structure to follow, rather than open-ended questions.

Kay Schweizer asked students to keep all their work from the semester plus a sketchbook/journal with an average of ten pages filled per week. An average of four pages were based on drawings from observation, imagination, and art historical references. The rest of the pages reflected students' own choices. In the process of assessing their work at the grading periods, students helped to revise questions posed by her for the formal written response, which was also included in the portfolio.

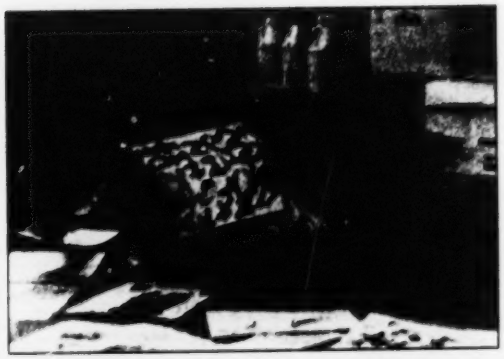
Students valued the opportunity to keep a collection of their work, reflect on it, and revise the work. A middle school student said, "At first I didn't really know my art, I was just kind of doing it. After I used a portfolio, I understood my work more." A sixth grader observed that

In the Process

Upper Lake High School
Art, grades 9–12, one semester
Teacher: Bonnie Tillotson



1. Portfolio directions with visual model posted in classroom as an example.



2. Student engaged in selecting work for her assessment portfolio and writing reflections for each piece.

3. Sample from first-year student's selected portfolio work and response sheets.

4. Portfolios to be evaluated.

"I really do not know exactly when I've enjoyed grading finals more than when I evaluated these portfolios. I was so moved by many of my students' comments that at moments I had to stop just to breathe a little better or to regain my focus for the next student. This is a very powerful tool for understanding the depth of thought that our students have and often are unable to communicate to us."

Bonnie Tillotson

BEST COPY AVAILABLE

"When Mrs. Rousseau looks with me at my work, I can see what I do and have a real picture there. I like to organize my work and have memories of what I did in art class." A typical comment from a high school student was, "Looking at what I achieved, with time for revision, got me more interested in the process. Usually, after you receive a grade, that particular assignment is all over and you forget it."

Portfolio Evaluation

SOME people shy away from making comparisons among artwork saying there is no standard, that each piece of art is unique, that judging art is too subjective. However, some art finds its way into museums and galleries and some does not. Art critics debate the merits and demerits of artwork. Art teachers give students grades on their artwork and on their report cards.

Some teachers may have difficulty putting their scoring standards or their criteria for judging student art into words. Art teachers seldom have the opportunity to see if their judgment of a piece of student artwork is comparable to how another person would mark the work. A question faced by art teachers in this project was how and when does a portfolio become an assessment tool, and how do we grade or score a portfolio?

Teachers in this pilot project found the key to evaluating the portfolios was in setting standards of excellence toward the goals and objectives they developed. They also found that they improved in how they communicated these standards, goals, and objectives to the students. The portfolios were evaluated in terms of the standards and on demonstrated student growth, rather than on comparisons of work done by different students. Portfolios provided the necessary visual documentation of the students' progress or lack of progress.

The basic criteria for evaluating each learning activity was established at the beginning of the assignment and was explained to students. Sometimes students participated in the determination of criteria as teachers showed examples of excellent work and/or slides and study prints of work by artists, which related to the activity. Donna Banning found that through peer input and individual student discovery, new criteria for evaluation surfaced as the activity progressed.

Bonnie Tillotson gave her students two grades on their portfolios. Students selected five examples of work for their assessment portfolio. One grade was based on the completeness of the student's answers to the portfolio questions and if the work demonstrated an understanding of the objectives for the assignments. The second grade reflected whether the student demonstrated growth, mastery of skills, neatness of presentation, and attainment of the objectives in the course.

The length of the course influenced when the evaluation occurred. The formal evaluation was usually a review of the assessment portfolio between the teacher and the student. The teacher then reflected on the body of work, wrote comments to the student, and determined or verified the agreed-upon letter grade. Many teachers had students state what grade they should receive in the class and defend their selected grade.

Judith Rousseau said, "The portfolios are kept by each student for the entire quarter. As the quarter progresses, the work accumulates and the students have the opportunity to review their work, add to it, revise it, complete it, and expand it. The portfolios are evaluated and graded at the eighth week of the quarter, leaving time for a reply or comment by the teacher. Periodic reviews are held throughout the term. With the introduction of each project,

Evaluation of a Self-Portrait

Alex, Natomas Junior High School
Advanced Art, grade 8, one year
Teacher: Christine McEnespy

Assignment

Over the next three weeks, you will be working on one main project, a self-portrait, and one or more projects of your choice. The total number of points to be earned is 150. You can earn up to 5 points each day for using your time to accomplish artwork, for a total of 75 points. The other 75 points will be the number of possible points for the self-portrait. Activities included in the 5 points daily will be sketches, written comments, practicing with media for different effects, and special projects. Everything you do, you keep in your portfolio. On the back of your finished portrait will be a written paper describing what you put into the work and what you discovered about yourself and your art while doing this assignment.

References: *Art in Action* - Blue Book - pages 20, 21, 187; Violet book - pages 80, 81, 74, 78, 79 "Art and Man" - Articles on Van Gogh and Frida Kahlo

Procedure

1. Reflect on your personality—a fantasy, a personal vision or dream, and any images that you feel are associated with these areas. Examples: home environment, family, friends, objects. Consider a simple, direct way to represent each image. Think about ways to incorporate imagery into self-portraits.
2. Make a series of simple sketches that illustrate the images you have chosen. Self-portraits should be the focal point of the composition. Complete the self-portrait first. Images should be represented in a clear, detailed, and solid manner. Accuracy and craftsmanship are important. Carefullly render the eyes and the area around them; eyes are expressive.
3. The finished drawing should clearly reflect your personal vision; the viewer should be able to "read" them.

Reflections by Alex on His Self-Portrait

What I found on my face was a lot of things. I didn't know that I had so many parts to my face. I saw a lot of things that I haven't seen before, like my eyes. I got to actually see what I saw inside my eye. From a long distance you couldn't see a lot of things that you could see up close.

The things I saw in my art was a lot too. I've seen that there is a lot of detail to the face. It is hard to notice all the real details. There is a lot of shade that you can't see from far away, like shade on the neck, the cheek bones, nose, eyes, etc. It is also hard to find your own skin color. You have to try different colors to find it.

The things I put around it were things I like to do, like playing certain sports or sports that I am good at.

standards are reviewed as to expectations for the project."

In the evaluation process, portfolios became a concrete vehicle for collaboration and communication on progress toward goals between the teacher and student. This communication occurred informally during class on a daily or weekly basis as students worked through their projects, as well as during a formal portfolio assessment. Students also shared their portfolios informally with each other or in small group critiques. An additional benefit in the group reflection process was that students showed increased risk-taking as they critiqued their work and the work of their peers. Communication also extended to discussions among teachers within the art department and with other teachers in the school.

Some teachers involved another student in the discussion so that the student received peer input. Betty Jean Reynolds involved trained parent volunteers in the fifth grade portfolio review. Carol Lockwood had students in her Design class put up a display of their work, which also became part of the evaluation. Most portfolio reviews took place during class time. This aspect of the pilot was the most time consuming.

Teachers found as they progressed through the pilot that the use of explicit performance standards against which artwork is scored (with examples of the kind of work that is representative of each of the levels of achievement) are essential so that teachers and students can evaluate the work. Performance standards identify, for each activity, what students should be able to do at each level of achievement, with descriptions of what constitutes inadequate, satisfactory, or exemplary work. Performance standards aid the teacher in locating the work at a specific level of achievement.

If performance standards were to be determined for a general category of artwork, then inter-rater reliability could be established. If performance standards can be widely agreed on, district or state standards for visual arts assessment could be established to determine whether systemwide goals have been met.

The next step for visual arts teachers is to establish both curriculum standards (definitions of what skills and knowledge students should acquire) and performance standards (judgments about levels of achievement students should attain) that could be used throughout a school, district or in statewide assessment.

"Art is such a comfort to me. It's a place to escape from all the stresses in life. I can do whatever I want in my art world and create things that people only dream about. You might say art is my dream state."

Heather, El Modena High School

[redacted] SURVEY RESULTS

"I take a second look at my art now, and I do a better job."

Danny, grade 5
Rose Avenue
Elementary School

KEEPING a portfolio of their art-making process elicited an overwhelmingly positive response from students. Teachers returned 50 surveys from students participating in the pilot project. The majority were from middle and high school students. Students found they could see and understand their progress and revise and improve their work by keeping an assessment portfolio. Students became more involved in their artwork as they gained ownership through self-evaluation. By reflecting on their past work, they discerned what was needed for improving, how to relate different techniques, and how to apply techniques to new situations. The more judgmental or self-evaluative they became, the more serious they were about their artwork. Collaboration between the teacher and the student on assessing the portfolios was valued and opened up two-way communication. The student responses reflect their appreciation for what they were learning about their artwork and about themselves. A sample Student Survey Form is included in Appendix 5.

1. Is keeping a portfolio a good way of thinking about and seeing what you learned in art and why?

All students responded that the portfolios were good for helping them to see what they accomplished and how they were improving. Students appreciated the organizational and record-keeping aspects of the portfolio and found that it was valuable to keep their work rather than throw it away, as it provided a visual reference. They became more interested and involved in the art class and valued the portfolios for self-evaluation.

"Yes, it helps to bring together what I learned. It also helps organize the information, making it easier to relate techniques to other projects and pieces." *Grade 7*

"It is a good self-examination, a history of your art-creating skills." *Grade 11*

"By keeping a portfolio, the teacher can discover along with the student how we progressed throughout the year. It is also very easy to point out the weaknesses." *Grade 12*

"Yes, looking at what I achieved with time for revision got me more interested in the process. Usually, after you receive a grade, that particular assignment is all over and you forget it." *Grade 12*

2. How are portfolios different from, better than, not as good as how you were graded before, or how you are graded in other classes?

Most students pointed out that the portfolio provided the opportunity to be involved in grading their work as a whole and comparing current work with previous work. They said seeing all their work helped in determining the grade and knowing how their work met the criteria for the grade. A few students mentioned that the portfolios were hard to keep up.

"In art you are graded on how good your work is and how you improved. In other classes you are graded by the amount of work you do." *Grade 10*

"It's different because with a portfolio you have to save your work for future comparison and in other classes you just throw the work away." *Grade 10*

"They represent a very tangible way to evaluate the work you've done." *Grade 11*

Metamorphosis

"When Ms. [illegible] told the group the next project of the class, I started thinking what kind of drawing will show what I do. I decided to do the metamorphosis. At first I was going to draw a car that is going to turn into an airplane, but I said, 'No, that's too simple.' So I started to draw a face that looked like my brother, but it seems that it looks more like a heavy metal guy, so I started working on that drawing."

Eric
Santa Monica
High School

"Since portfolios are a collection of your thoughts, it is actually almost like a test in other classes." *Grade 12*

"It's better than getting a quiz and nobody seeing your work." *Grade 12*

"They give you a chance to say, 'Hey, I deserve this grade because . . . .'" *Grade 12*

3. What were some of the things you learned by keeping a portfolio and a journal/sketchbook?

Students found that keeping a journal/sketchbook helped them to understand their progress, to note what changes to make for improving subsequent work, and to record their ideas and moods. Their written responses gave them insights into their work and perspectives on how they think about their artwork. Writing, sketching, and revising also helped students overcome problems on their own and become more independent as they discovered their strengths and weaknesses.

"I feel better when I draw things." *Grade 3*

"Doing the reflections helps you to understand your pieces more fully." *Grade 7*

"I now know that perfection doesn't equal beauty. Mistakes can be beautiful. Art class is more than making 'stuff,' but learning about art backgrounds, artists, emotions, and much, much more." *Grade 7*

4. Circle those areas you feel you grew in and learned more about by keeping a portfolio.

a. my art-making skills (38)
b. my understanding of art history (7)
c. my ability to judge my own artwork (42)
d. my ability to judge the artwork of others (23)
e. awareness of art in the world around me (24)

The number of responses to each area indicated above shows that several of the stated purposes of the portfolios for students were accomplished. Students said their evaluation skills were increased as well as their art-making skills, which are both part of the visual arts course content.

5. Describe any ways that your attitude about your art class and your artwork changed as a result of keeping a portfolio.

Most students indicated that keeping portfolios caused them to become more serious about and more judgmental about their own artwork. By looking at positive and negative aspects of their work, they were more open to changing and revising the artwork. They became more interested in art and respected and valued their own work and where they were in their development as an artist. Three students indicated that there was no change in their attitude; three others indicated that keeping the portfolio was "a burden," or took too much time. Four students did not answer this question.

"I am interested in art now—maybe I will take more art lessons when I am grown." *Grade 6*

"At first I didn't really know my art. I was just kind of doing it. After I used a portfolio, I understood my work more." *Grade 7*

"I didn't even want to be in this class at the beginning of the year. I thought I could not create any art at all. But seeing my work in my portfolio helped change that attitude." *Grade 11*

"I am more appreciative of all other artwork I see." *Grade 12*

"I became more open to looking at my work with a critical eye. Before, I never liked to revise. Having the time to look at my work and revise, I became more aware of how I was actually achieving." *Grade 12*

6. If you take another art class, do you want to keep a portfolio? Why or why not?

All the students except four answered positively to this question. One of those answering "no" gave the reason as, "It takes too much time and I am lazy."

Students said that the portfolios gave them evidence of their improvement and made them aware of their abilities. They felt there was value in looking back at what they had accomplished."

"Yes, it was fun. My mom liked it. My grandma and I talked and looked at my work." *Grade 3*

"Yes, if I take art next year I can see what I do and how I get better as I get older." *Grade 6*

7. How did keeping a portfolio help you with talking to your teacher about your artwork and what you learned?

Most students found that the portfolio became a demonstration of their ability and provided a vehicle to focus on during discussions with their teacher. It demonstrated what they could and could not do. The discussions with the teacher helped them learn and use art vocabulary and to determine what they might revise in their work. Fourteen students did not answer this question or indicated that they did not talk very much to their teacher about their work.

"It helped because I got in depth with the journal and then I could talk in depth with the teacher." *Grade 7*

"It is like a new thing for me because when I talk with my art teacher about my works, I know the grade better." *Grade 9*

"You learned words to describe your art and other people's art." *Grade 10*

8. How did the portfolio provide you the opportunity to be more reflective about your work? How did this contribute to your success in the class?

Students indicated that reflecting on the work in the portfolio caused them to look more deeply at their work. They gained an understanding of how to solve problems and of what they were doing and why. The time for written reflection required them to analyze their artwork, and this resulted in increased learning. Nine students did not answer this question.

"The questions we had to answer really made you think and look into your artwork more deeply than you usually would." *Grade 8*

"Having a portfolio allowed me the opportunity to reflect whenever I wanted to and it helped me adjust my learning to get the most out of it." *Grade 12*

"Writing often gave me insights into solving problems. I also would get new ideas about my piece as I wrote in my journal." *Grade 12*

Critique

"My picture is a cartoon. It provides a satirical view of modern politics and bureaucracy in action. In this particular cartoon, George Bush is depicted at a press conference, flipping a coin to help him find the answers to some of today's most pressing problems. My main reason for creating this artwork was to state my unhappiness with the George Bush administration and the way our country is run. For this work I decided to not use color because, in my opinion, color would have detracted from the initial impact of the work. I instead used pen and ink to cross-hatch my cartoon. I believed the strong contrasts of black and white would help to bring out my point, instead of subduing it in colors. In my placement of objects, I took great care to direct all attention to the main focus, George Bush. I used a little radial symmetry to bring the eye to the middle. This did two things: 1) it brought focus to George Bush, and 2) it even further gave the impression that Mr. President was under pressure from all sides to perform. I think that the elements of design are what made this comic work. They are what brought the feelings in my heart on to the paper. Furthermore, without knowledge of design, this comic would not have had nearly the same impact."

J. K.
Fresno High School

SURVEY RESULTS

"Sometimes other teachers were amazed that a particular student had accomplished such a profusion of first-rate work."
Donna Banning

AS with the students, teachers had an overwhelmingly positive response to portfolio assessment. The reflections, responses, and recommendations made on the teacher surveys provide evidence that the portfolio assessment process clearly enables teachers to discover what they want to know about student growth and satisfy the desire to gain feedback on the effectiveness of their teaching. Even though the pressures on teacher time are great and the portfolio process took more time, teachers recognized that the value outweighed the adjustments they had to make. They planned time for the portfolio evaluations because of the increased teacher-student communication and collaboration they provided. Teachers were impressed with the increased value students placed on their work, on the increased student involvement, and the confidence and pride students exhibited.

The portfolios also became a professional development tool for the teachers and will be used as such at the next CAEA State Conference. Teachers could clearly see from the portfolio contents how well instructional unit or course objectives were accomplished, and what activities needed to be revised, clarified, or added. The ideas teachers have for next year reflect a commitment to improving the quality of their visual arts programs.

A summary of the comments for each question on the Teacher Survey Form (Appendix 4) follows:

1. **What were the main activities involved in the pilot that clearly demonstrate what the student did in the class and his or her growth over time?**

Keeping all their work in a portfolio provided evidence of growth. Many students had previously thrown away early sketches and drafts and took home work as it was completed. Most teachers noted that keeping a journal/sketchbook was an essential activity for clearly demonstrating the steps in the students' creative process and progress.

Joan Vaupen, along with most of the other teachers, said, "Showing and discussing their portfolio gave students confidence and a sense of pride in their accomplishments." Nancy McDonald said, "It is like all of the pieces coming together to complete the puzzle."

2. **What did you learn about the portfolio process when you evaluated the portfolios?**

In general, teachers, along with their students, learned the importance of keeping all the preliminary work and periodically checking this work to help assess progress. Donna Banning noted that because students were responsible for the total portfolio, there was an impetus that is not present when the "project-due date-grade-take home" process is used. With the portfolios, Marlowe Boyd notes, "They were able to make comparisons of their present work to things they had learned in the past, and to ideas other students had discussed with them." The consensus was that the portfolios more clearly revealed students' thought processes and progress, to both the students and the teacher. Judith Rousseau said her middle school students had the opportunity to review their work and progress for the first time in their school lives. "Looking

at and writing about the work they did during class was unique for them."

Teachers noted that the portfolios demonstrated how well students did in meeting the course objectives and that students, in general, understood the criteria for the artwork and the writing. They also found that the writing and individual conferences revealed students' general lack of both aesthetic and introspective vocabulary with which to assess their work and work process. Diana Greenleaf said, "A girl, who is a competitive swimmer, was unable to state her strengths and weaknesses in this sport let alone determine the same in her semester's worth of artwork." Donna Banning learned that students need to be taught vocabulary and how to write about art through several modeling sessions.

Bonnie Tillotson said, "I learned that students increased in their awareness of the relationships between their work and the issues that concerned artists in the past. I was able to target specific needs and direct students accordingly." Christine McEnespy found that "Students who kept portfolios were more creative, productive, and satisfied than those who did not participate."

3. What did you personally learn in the process of doing this pilot?

The responses to this section were very individual, but they can be summarized by noting that the teachers learned how valuable the process portfolio is to student learning and evaluation as well as to the learning and evaluation of the teacher. The remarks that follow give a range of teacher responses to this question:

"I was gratified by the written assignments of some students in whom I saw artistic growth. In reading their written assessments, it seemed to me that their growth was from the 'inside out,' not something superimposed from an outside source (a teacher)." *Kay Schweizer*

"The pilot validated what I know intuitively: Reflection on process creates a subtle change in the student's attitude and appreciation of his/her own artwork." *Jeanette Ryder*

"The written portion of the portfolio was a great eye opener to me. It helped validate that the students were indeed listening and also implementing the art principles and theories we discussed." *Shelia Uriarte*

"The pilot gave me insights into my teaching style, I will be reconstructing several of the lessons and adding more. I learned which assignments were more frustrating and this will help me change my lesson plans and approach." *Joan Vaupen*

"The portfolio assessment approach made me more articulate about criteria as I began a project. In the best cases, I worked with the students to establish the criteria for a project. I realized I needed more time to meet individually with students to review their portfolios." *Karen Card*

"I learned not to assume any prior knowledge and that I really need to allow them to practice a skill. The six weeks we did a lot of art talks I got the best writing." *Nancy Andrzejczak*

"I need to focus on increasing the historic and multicultural content to a greater extent and include more open-ended project portfolio work within my courses for advanced students." *Bonnie Tillotson*

"I learned the value of personal contact which promoted accountability for the student and the teacher." *Nancy McDonald*

"The students need more cognitive exercises to go with the projects." *Carol Lockwood*

Reflecting on the Year in Art Class

"During the year I feel many aspects of my drawing, painting, and sculpture have improved. This year I worked on many drawings that included shading. I am proud of my technique of shading and of the way my drawings look after they are finished. Throughout the year I have worked on many projects, both inside and outside of school. I feel by working on these projects I have found my own unique way of painting and have achieved a freeness to my paintings and my style, as well as to my attitude about painting. The last project I've completed was a sculpture of myself which I am proud of. I feel that I used my imagination and my feelings about myself combined to make an expressionistic sculpture of myself. This year I have been working hard on my artwork and now, as I look back on my works, the hard work has paid off."

Kirsten
El Modena High School

"I found it difficult to communicate with some students; the vast majority understood their assignments and knew what to do. Alternatives to quick, sloppy, and superficial work were presented, but it is frustrating to acknowledge that a handful of students just don't care. Spending more time individually with each student established a personal bridge that allows them to meet you somewhere in the middle." *Marlowe Boyd*

"Some of the most prolific visual art students have difficulty verbalizing. More organized group discussion will help students discover one another's ways of verbal expression in relation to artwork." *Bill Sechler*

4. Describe any changes in student attitudes toward their work, the class, and their communication with you.

The teachers observed that, as a result of the portfolios, students were thinking of themselves as artists with something to communicate rather than students fulfilling an assignment. Marlowe Boyd observed that the students were "buying into the whole process instead of just doing an assignment and turning it in for a grade." His students felt less pressure to complete an assignment by a certain time, since they reviewed work in progress and evaluated it upon completion."

Students did more planning and had more patience as they worked on their projects. They tried harder to do their best and were more serious about their work as they recognized the importance and real value of all aspects of the creative process and all stages of their work. They were more willing to demand more of themselves with each new project. Judith Rousseau said, "Many of these students have not experienced much success in school. They feel happy and fulfilled when they do well in art. The students are proud of their work and quite thoughtful in evaluating it."

Donna Banning also found that students took more pride in their work when they developed a portfolio. She said, "Often when a student examined his/her own portfolio, other students became involved. Some students remained very private about it. Every student was anxious to take his/her portfolio home. There were no stacks of unclaimed work, no works stashed in the trash can."

5. Did the portfolios provide you with the occasion to talk about what you do with others such as teachers, administrators, and parents?

Teachers found the portfolios to be a very successful tool for conferences. Showing parents their child's thoughts about the work was powerful. Karen Card said, "I actually had some parents who were moved to tears. Others were more easily able to see what their child was missing or how their child was struggling to communicate their idea and this was helpful as an insight."

The portfolios demonstrated to others the holistic aspect of art encompassing thinking, problem-solving, reading and writing as well as visual art skills related to areas such as drawing, painting, and sculpting. Other teachers, administrators, and parents were impressed that writing was included in art. Nancy Andrzejczak pointed out to other teachers that in her six-week rotation class, without the portfolio, the grade would be based more on talent than on learning. She said, "With the portfolio I could peek into their brains and see what was going on."

Several teachers in the project are working with teachers in other subject areas who are also doing assessment portfolios. Some have presented their project to other teachers at staff meetings or district workshops. Administrators

"My attitude has drastically changed about art since I have taken this class. At first I had a bad attitude. I thought I had no artistic talent and didn't want to try. Now I see that everyone has some ability; all you have to do is develop it!"

Upper Lake High School

have been very supportive and arranged for in-service training on portfolio assessment across the curriculum due to this project.

6. Describe what you experienced in the pilot in terms of additional use of time, money, storage, or other considerations.

Most of the comments dealt with time management issues. Many teachers said that more time was spent in evaluating the portfolios, which included meeting with students, reviewing the portfolio, reading the responses, and writing a response to the student. However, all teachers commented that the results were worth the time and effort and that eventually it would become easier as adjustments in the process were made. Jeanette Ryder said, "Once I had written all the course lessons, reflection questions, etc., for each class, the extra time became minimal. The classes are organized, easier to maintain, and there is evidence of a quality program."

Most teachers did not have additional money or storage problems. If they did, they found solutions. The teachers who work in ceramics, crafts, and sculpture noted the expense of film for slides, videos, and/or film for photographs.

7. Will you do portfolios again? What is your next plan and what will you do differently?

Every teacher said "yes," he or she would do portfolios again. The teachers also said that they were learning about portfolios themselves. There were modifications to make or new ideas and approaches to try. Most teachers who did not use sketchbook/journals this time will use them with their next classes and will expand or add the writing aspect of the portfolio including, for example, vocabulary development, student descriptions and evaluations of each assignment, and student-determined grades based on specific criteria.

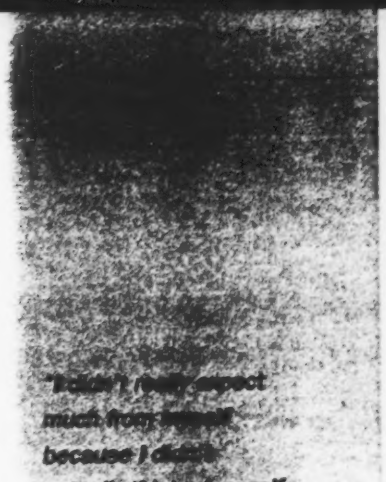
Some plans for next year include the following:

- Work with English teachers on using art as a writing prompt in their classes. *Judith Rousseau*
- Use mini-portfolios for three-to six-week assignments. *Peter Brigham*
- Enlist students in the second semester to help determine assignments. Present a set of concepts and techniques and have students choose a program to satisfy my goals and their interests. Decrease the number of concepts I attempt to teach per project. Isolate skills in smaller assignments in preparation for the main one. Show slides and/or previous students' work to clarify categories on the class objectives chart used for documenting progress. Students can help set standards from the slides. *Diana Greenleaf*
- Spend more time having students read/share each other's journals and portfolios. *Jeanette Ryder*
- Attempt to put the inarticulate students at ease and help them to become more comfortable about expressing their thoughts. More individual teacher/student contact will help. *Bill Sechler*

8. What can you say that would be helpful to other teachers who are beginning to use portfolios?

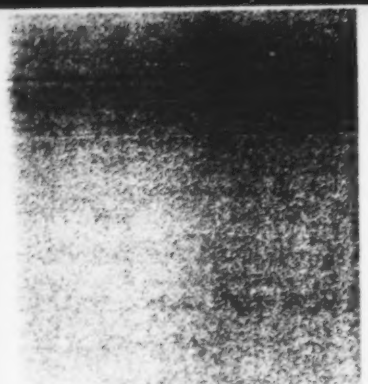
The following suggestions are also ideas that the pilot teachers will be trying next year. Teachers continue to emphasize that they are only beginning the process themselves, most having done the pilot project for only one semester.

- Just do it. As you do it, you discover what questions and activities produce the results you are interested in obtaining.
- Begin immediately when school commences. Students are receptive to new ideas in September. Have students be part of the planning.



"I didn't really expect much from myself because I didn't actually think of myself as an artist. I think I have learned a lot over the course of the year. I now believe I can actually make a piece and not criticize everything I do. I'm glad I took this class. It's taught me professional responsibility as well as other skills."

Upper Lake High School



"One student told me that the process used in keeping a portfolio helped him to grow in his art skill and to try new things. He no longer felt 'uptight' that his first attempt was his final. He felt that he could do things over until he was satisfied. His sketches and practice work in using different media didn't have to be complete. They were just a means of trying things out. If something didn't work, it became another practice."

Christine McEnespy

- Do your own portfolio as an example so students can see that it is not just more work but a process towards growth.
- Try this with a small group of students for the first time. It is easier to change the pace or direction with a few students.
- Try a mini-process portfolio for one unit. This will give you and the students an idea where they are in the writing process.
- Students may need a guide sheet for their writing.
- Make sure the students know why they are doing whatever it is they are asked to do. State the reason for the assignment and all aspects of the portfolio.
- Plan time for students to reflect and to do long-term projects and series projects.
- Allow time for students to improve on a project before it is given a final grade.
- Plan ahead for time to review the portfolios. Portfolios do not take the place of class critiques, so schedule new time. Allow more time than you think you will need.
- Do small parts of the evaluation along the way instead of leaving it to the end of the semester or year. Have each project end with a self-evaluation.
- Let students grade their own work; make them more responsible for their own education.
- Realize that some students will resist writing about their work. Some students were startled to find themselves writing in art class.
- Do not get frustrated by students who will not play the game.
- Keep the sketchbook/journals small so students can take them anywhere.
- Plan ahead for photographing three-dimensional work and for storing all the portfolios and flat work.
- Have students deposit their own work in their portfolio and keep it organized. Give them a check list for organizing their portfolio.
- Be prepared to make changes. Allow yourself to play around with portfolio assessment; do not give up.
- Do not reinvent the wheel; listen to teachers who have tried portfolio assessment in any subject area.

9. Comment on any possibility you see for districtwide or statewide portfolio assessment for the visual arts.

Many teachers found that portfolio assessment in visual arts aligns with assessment being used in other subject areas and they see the possibilities of cross-discipline portfolio assessment. Based on the fact that many art teachers have traditionally been using some type of portfolio, Carol Lockwood noted that, "This is an area where the arts should lead the way."

It was also evident that both curriculum and performance standards will be needed for visual arts portfolio assessment to be established schoolwide, districtwide, or statewide. Teachers are concerned about the effect standards would have on students who have special needs, but see that the assessment portfolio would address this problem if students were indeed assessed on their personal growth toward the standards.

One teacher suggested that grant money be given to districts to set up cross-curriculum assessment portfolios. Another teacher said that her principal wrote a $500,000 grant for technology to assist in portfolio assessment across the curriculum.

10. Will you continue in the CAEA Assessment Pilot?

All of the 22 teachers who filled out a survey form said that they will continue in the pilot (even if it does

mean writing another report). All of those attending the next CAEA conference will participate in the assessment strand and will bring student portfolios to discuss. They are anxious to learn from each other and share their experiences with teachers who would like to begin the process of using visual arts assessment portfolios.

Portfolio Assessment Pilots in Other Subject Areas

Vivian Cullen (a middle school English/Social Science Core teacher) used performance standards in assessing her students' writing about art. Her objective was to teach students to appreciate art in its historic context and for its intrinsic importance. Portfolios were set up by the English department in her school as a means of evaluating the ongoing progress of student writing. She used guidelines for evaluative writing established by the California Assessment Program (CAP) and scored students' writing about art, using CAP's holistic scoring techniques. This scoring rubric gives performance standards ranging from a "6," which means exceptional achievement, to a "1," which means minimal evidence of achievement.

Yvonne McClung, a high school modern dance teacher, gave her students clear performance criteria at the beginning of the school year. The evaluation included not only how well the student achieved the criteria, but also the level of demonstrated growth in the revision process. The selection of criteria was based on simple elements of good choreography, which did not restrict the student in making creative choices. Yvonne said, "The most satisfying discovery for me was the relationship of the quality of the finished product to the clarity (and creativity) of the assignment. I actually became more skilled at eliciting creative as opposed to stock responses by examining criteria and student understanding of same. I also found students more open to the revision process when given enough time for reflection and sustained work."

Leslie Oaksen, an arts educator who teaches middle school English and literature, had students, as part of their portfolio assessment, describe their accomplishments, what was left to do, and what goals were to be set for the next year. Leslie observed that "These comments were so honest, revealing, and accurate that they are truly a necessary part of the affective learning process, which can be taught and developed in the classroom right along with content. In the long run, the affective skills developed in the portfolio process are more useful and substantial than content knowledge."

S AND FUTURE PLANS

"Portfolio assessment has allowed me to communicate more clearly with my students. Their goals become my goals and I have introduced new media and ideas, knowing they will be evaluated by the students. Comments they make in writing or one-on-one with me are much more honest and useful than in the past. It has made me feel closer to each one of them because I know them better. An added plus has been the development of individual self-esteem."

Donna Banning

THE benefits of using assessment portfolios are summed up by Karen Card when she says, "To witness students taking responsibility for their own learning, to hear and see students thinking of themselves as artists working on problems and responding to issues in their work rather than as students completing my assignments made all the effort more than worthwhile. To witness my own growth in designing and articulating projects for my students that would elicit the above response was exhilarating."

This report is a documentation of growth. The California Art Education Association Portfolio Assessment Pilot Project itself resembles an ongoing process portfolio. The teachers involved have compiled their work, reflected on it, learned by evaluating the strengths and weaknesses of their pilot projects, and will make revisions for the next time around.

A major benefit of the project was that teachers and students reflected on their work, on accountability, and on responsibility, and they want to do portfolio assessment again. They found, in the portfolio assessment process, a concrete way to document what goes on in the classroom and an avenue for clear communication and collaboration.

Included in the project report form was a questionnaire, Assessment of Demonstrated Growth (Appendix 6), asking teachers about demonstrated student growth as a result of using assessment portfolios. Growth was defined as individual student improvement in meeting the standards or criteria set by the teacher. As a reflection of whether the purposes of the pilot project were achieved, teachers were asked to indicate how many of their students demonstrated clear evidence of growth, some evidence of growth, or little evidence of growth.

Teachers clearly indicate that the majority of their students in the pilot project benefited from using assessment portfolios.

The 16 questionnaires returned, reporting on 670 students, indicated that 412 students showed clear evidence of growth in the assessment of their portfolios, 183 showed some evidence of growth, and 75 showed little evidence of growth. (See chart on next page.)

Of the 289 students reported on at the high school level (grades 9–12), 160 showed clear evidence of growth, 88 showed some evidence, and 42 showed little evidence. Of the 347 students reported on at the middle grade level (6–8), 224 students showed clear evidence of growth, 92 showed some evidence, and 33 showed little evidence. Of the 31 students reported on at the elementary level (K–6), 28 students showed clear evidence, and 3 showed some evidence of growth.

Future Plans

THE next steps in the CAEA Assessment Project are being planned as a result of this pilot project. A second assessment strand will be presented at the October 1991 CAEA State Conference in Fresno. Howard Gardner, from Harvard Project Zero and Arts PROPEL, will be the conference keynote speaker and will also discuss

portfolios with strand attendees. A panel discussion with several teachers who conducted pilots will be followed by grade-level group discussions. Pilot teachers will bring student portfolios to review. This will provide an opportunity for those who participated in the first pilot to exchange ideas, and additional teachers will be encouraged to begin pilot projects.

CAEA members will be involved in other assessment activities. It became clear in this pilot that assessment portfolios could be used in districtwide or statewide assessment only if there were some uniformity in portfolio contents, agreed-upon performance standards, and inter-rater reliability. A plan has been proposed to involve teachers in developing curriculum standards and planning units of instruction to be included in portfolios. Teacher moderators could then be trained to evaluate student work resulting from these instructional units, using agreed-upon performance standards and benchmark scores.

Some teachers from this pilot will also be working with the California Department of Education on a project with dance, drama/theatre, music, and other visual arts teachers to begin developing curriculum standards for the arts on which performance standards may be based. Sample assessment tasks using portfolios and other assessment types will be developed in this project and piloted by the teachers.

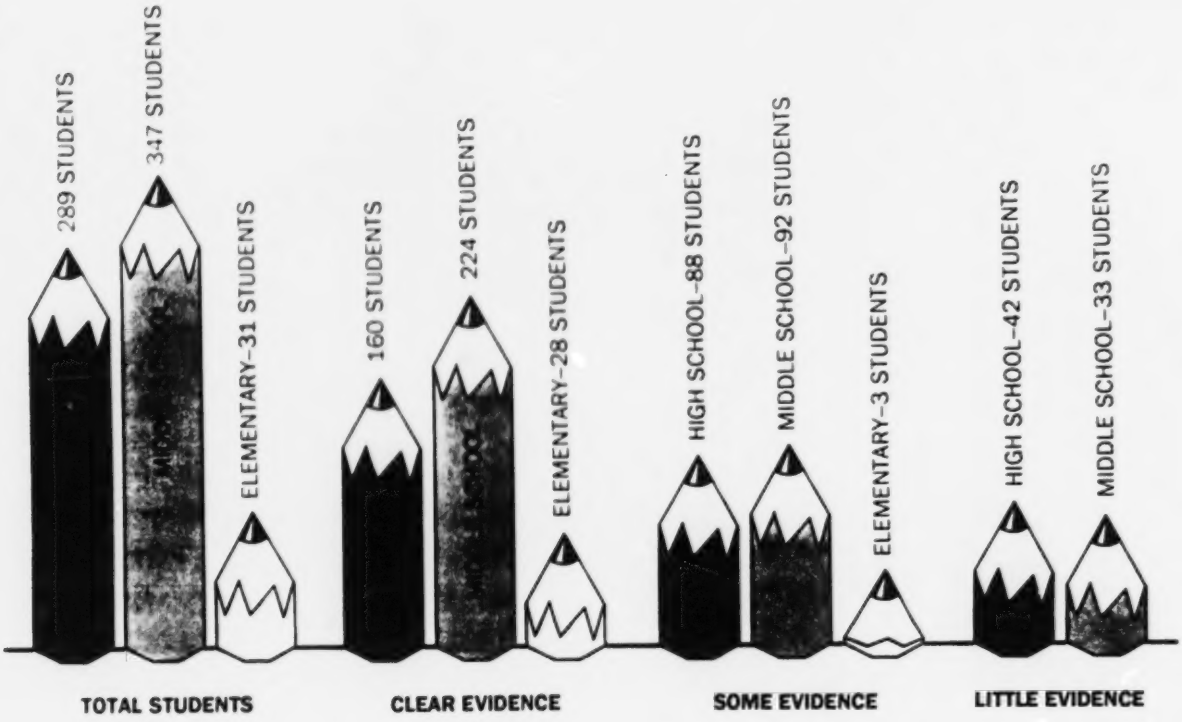


Chart demonstrates that assessment portfolios provided teachers with evidence of students' growth in visual art knowledge and skills

CONCLUSION

THIS report has related what teachers and students discovered in the Portfolio Assessment Pilot Project. It is only fitting that several more student comments provide a conclusion to this report and inspire other teachers to begin the process.

"The portfolio caused me to go further than just doing the required work and receiving a grade. I feel a person should strive past their own personal best; that way everything is new and exciting."

"The assessment forces us to know why we did what we did, because I believe every work of art has a story behind it even if the person did it because it was an assignment. Every piece of art I create is, or becomes, a piece of me."

"This whole portfolio has been more challenging than any art class I've ever done."

"As a musician, when you create a piece of music and a certain part of it is not fluid, you just can't leave it as it is. The same applies in art. The portfolio allows me to look at my past work and to revise it or use it as an example of what I can do in the future."

Sacramento Country Day School, Grades 9–12

BEST COPY AVAILABLE

CES

References

Academic Preparation in the Arts. Academic Preparation Series. New York: The College Board, 1985.

Clark, Gilbert, Enid Zimmerman, and Marilyn Zurmuehlen. *Understanding Art Testing*. Reston, Va.: National Art Education Association, 1987.

Fowler, Charles. *Can We Rescue the Arts for America's Children?* New York: American Council for the Arts, 1988.

Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, Inc., 1983.

Model Learner Outcomes for Art Education. Minnesota Department of Education, 1991.

Pandey, Tej. *A Sampler of Mathematics Assessment*. Sacramento: California Department of Education, 1991.

Portfolio News. California: Portfolio Assessment Clearinghouse, published quarterly.

Portfolio: The Newsletter of Arts PROPEL. Massachusetts: Harvard Project Zero, February 1987, August 1987, May 1988, February 1989, November 1989, December 1989, November 1990.

Thinking Through Writing. California Assessment Program. Sacramento: California Department of Education, n. d.

Toward Civilization: A Report on Arts Education. Washington, D.C.: The National Endowment for the Arts, 1988.

Vavrus, Linda. "Put Portfolios to the Test." In *Instructor*, August 1990. Ohio: Scholastic, Inc., n.d.

Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve. Sacramento: California Department of Education, 1989.

Wolf, Dennie Palmer. "Opening Up Assessment." In *Educational Leadership*, December 1987/January 1988. Virginia: Association for Supervision and Curriculum Development.

Wolf, Dennie Palmer. "Portfolio Assessment: Sampling Student Work." In *Educational Leadership*, April 1989. Virginia: Association for Supervision and Curriculum Development.

Organizations

Arts PROPEL Project, Harvard Project Zero, 323 Longfellow Hall, The Harvard Graduate School of Education, 13 Appian Way, Cambridge, MA 02138.

California Art Education Association Assessment Project, 2257 Van Ufford Lane, Carmichael, CA 95608.

California Department of Education, History–Social Science and Visual and Performing Arts Unit, 721 Capitol Mall, P.O. Box 944272, Sacramento, CA 94244-2720.

National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590.

National Arts Education Research Center, New York University, 26 Washington Place, Room 21, New York, NY 10003.

Portfolio News: Portfolio Assessment Clearinghouse, c/o San Dieguito Union High School District, 710 Encinitas Boulevard, Encinitas, CA 92024.

APPENDIX

I

Portfolio Assessment Pilot Project Description

Name: _____

School: _____

School Address: _____

_____ Phone: _____

District: _____ County: _____

Home Address: _____

_____ Phone: _____

Subject(s) You Teach and Grades:

Pilot Project Description

Number of students in pilot project: Grade(s): Subject(s):

Portfolio purposes:

Portfolio contents and who selects what goes in the portfolio:

_____ _____

_____ _____

_____ _____

How the portfolio will be evaluated: _____

_____

By whom _____

When _____

Additional comments and/or details (continue on back)

APPENDIX

2

Instructions to Pilot Teachers

Attached are forms and procedure for reporting on your portfolio assessment project. The goal in designing the report and survey forms was to get a clear picture of what students did, what teachers did differently, what the results were in terms of achieving goals, and what your and your students' attitudes are toward process portfolio assessment.

An effort was made to keep the reporting process as efficient and clear as possible and to gain the maximum of solid information in the minimum of time. I hope this was achieved and that you will make your way through the reporting process with ease.

Each part of the report is fully explained on the attached pages. Your report includes:

1. Project Description Check List
2. A Teacher Survey Form
3. A Student Survey Form which can be adapted for your grade level and can be done orally (with a recorder) or in writing
4. An "Assessment of Demonstrated Growth"
5. A rich one-page scenario of a student and his/her experience with the process portfolio (examples from Arts PROPEL are enclosed)
6. Visual documentation

APPENDIX

3

Project Description Check List

1. Check your name, school address, school district, county, and school phone number for accuracy. I will not put your home phone number in the report.
2. Check the SUBJECT line. Was I accurate in reporting the grades you teach and the specific grades for the specific course titles?
3. The PILOT line should state the number of students in the pilot (those who kept portfolios and were evaluated), course they kept the portfolio in, grade(s) of students, and length of the pilot.

   Example: 5 students - Art I, grades 9–11, one semester; 15 students - Advanced Art, grades 10–12, one year
4. The PURPOSE should be checked for the clarity of your statement as you reflect on the pilot project. Were there different purposes for you (teacher) and the student?
5. PORTFOLIO CONTENTS: Try to keep this as simple as possible yet give a clear picture of what went in the portfolio. If all the student work from the semester was included, please list the projects that were assigned. If "writing about artwork" is included, please give some idea about what students were asked to write. Did they receive a list of questions to answer? Were they asked to reflect on certain aspects in their work? If they could choose what to include, what specifically were they choosing from? If all work and a sketchbook/journal was included and then students were asked to select some work for an evaluation, what criteria would the student use to select those works?
6. PORTFOLIO EVALUATION: In this section we really need to report criteria and specific objectives that were used. How were the portfolios scored? What standards or criteria were used? Were certain aspects at the end of thepilot compared with work done at the beginning of the pilot to demonstrate growth over time? Were "standards of excellence" determined at the beginning of the year for each project? Were levels of achieving these standards set and communicated to students? How often and when were the portfolios examined? By whom? What kind of reporting forms were used for student/teacher evaluations, peer evaluations, and the teacher's evaluation?
7. Please add AUDIENCE FOR THE PORTFOLIO. Were you and the student(s) the only persons involved? Were the portfolios used in parent conferences shared with other teachers or administrators? If so, for what purpose? What did this audience want to know about student learning and was it demonstrated in the portfolio? Will the portfolios be passed on with the students?
8. Please add DEMOGRAPHICS OF YOUR SCHOOL.

   This would include socioeconomic, racial/ethnic, language census, dropouts, setting (urban/rural/suburban), number of students in school, special programs in the school (Gifted and Talented, Chapter 1, Migrant Education, Bilingual Education). This information is often available from the secretary in your school office.
9. Please add TIME LINE for your project. Please write a paragraph that will describe your time line for this pilot. Tell when you started planning, when you informed students, when you began meeting with students on the portfolios, and when they were finished or turned in, when the final or formal evaluation took place.

APPENDIX

4

Teacher Survey Form

Name_____

Please use separate sheets of paper if you need more space to write.

1. What were the main activities involved in the pilot that demonstrate what the student did in the class and his or her growth over time? This might include, for example, the journal/sketch book that provided the students with documentation of their art-making process or a longer term project documented along the way that allowed students to reflect on what they learned.

2. What were you looking for when your reviewed the portfolios and what did you see? This might include a set of criteria that you gave the students for each piece to be included in the portfolio and how many students met the criteria.

3. What did you personally learn in the process of doing this pilot? This might include insights into your teaching style, validation of what you are doing that is successful, reflection on the types of projects you assign, evidence of the importance of personal contact with students, etc.

4. Describe any changes in students' attitudes toward their work, the class, and their communication with you. You might include examples of what students said or did and reflect on any changes in student work habits or discipline.

5. Did the portfolios provide you with the occasion to talk about what you do with other teachers, administrators, parents, or others? If so, what was the result?

6. Describe what you experienced in the pilot project in terms of additional use of time, money, storage, or other considerations.

7. Will you do portfolios again? What is your next plan? What will you do differently?

8. What can you say that would be helpful to other teachers who are beginning to use portfolios? What words of wisdom do you have? What might they avoid? What really works well? What should they plan ahead for?

9. Comment on any possibility you see for districtwide or statewide portfolio assessment for visual arts.

10. Will you continue in the CAEA Assessment Pilot? ___Yes ___No
    Would you like to participate in the Assessment Strand at the October 17-20 CAEA State Conference in Fresno and bring some student portfolios to share? The Assessment Strand will be either on Friday, October 18 or Saturday, October 19. ___ Yes ___No

Your personal reflections, thoughts, and comments:

APPENDIX

5

Student Survey Form

School _____ Grade _____

1. Is keeping a portfolio a good way of judging what you learned in art and why? How is it different from, better than, not as good as how you were graded before or how you are graded in other classes.

2. What were some of the things you learned by keeping a portfolio?

3. What were some of the things you learned by keeping a journal/sketchbook?

4. Circle those areas you feel you grew in as a result of keeping a portfolio.
   a. art-making skills
   b. understanding of art history
   c. ability to judge my own work
   d. ability to judge the work of others
   e. awareness of art in the world around me

5. As we grow in our abilities and knowledge, we often change our attitudes. Describe any ways that your attitude about your art class and your artwork changed as a result of keeping a portfolio.

6. If you take another art class, do you want to keep a portfolio? Why or why not?

7. How did keeping a portfolio help you with talking to you teacher about your artwork and what you learned?

8. Reflection is the process of quietly thinking about your work, your progress, and problems you are solving in completing a project. How did the portfolio provide you the opportunity to be more reflective about your work? How did this contribute to your success in the class?

APPENDIX

6

Assessment of Demonstrated Growth

NAME _____

SCHOOL _____

NUMBER OF STUDENTS PARTICIPATING IN PILOT _____

GRADE LEVEL OF STUDENTS PARTICIPATING IN PILOT _____

DURATION OF PILOT (TOTAL NUMBER OF WEEKS) _____

For the purposes of this pilot project, growth is defined as individual student improvement in the areas stated in your criteria. This criteria could include, for example, growth in using specific art skills or techniques, growth in being reflective about the process of making art, understanding of art history information, application of the art elements and principles to creating art works, or growth in the imaginative interpretation of a theme. The growth should be evident by examining the contents of the portfolio.

Depending on what your purpose and criteria were, a clear demonstration of growth might be evidenced by most of the following:

- Student comments on what they learned by completing projects
- Sketches with notes indicating discoveries made along the way to completing a project
- Beginning of the year and end-of-the-year drawings
- Art history examinations or essays
- Essays about how the student was influenced by other artists or styles
- Student's self-assessment of their growth, their art works, their knowledge
- Student comments on what he/she learned
- Students' ability to use the vocabulary of art
- Student comments on how they solved problems in completing their work
- Evidence of work going through several drafts
- Student comments on their goals for a work
- Evidence that students considered alternatives in the completion of a work

1. Number of students in your pilot project who saw clear evidence of growth in the contents of their portfolio. _____

   The contents of these portfolios would give clear evidence of growth to you and the student.

2. Number of students in your pilot project who saw some evidence of growth in the contents of their portfolio. _____

   The contents of these portfolios might exhibit some of the evidence listed above.

3. Number of students in your pilot project who saw little evidence of growth in the contents of their portfolio._____

   The contents of these portfolios would not provide the examiner with clues to discovering student growth.

The three numbers should total the number of students in your project.

APPENDIX

7

Visual Documentation

This can be any of the following: slides with descriptions, video, student work with name and grade and something about the activity and the student's reflection, audio tape of student evaluation, photographs with descriptions (black and white is best for publication, but color is acceptable), or pages copied from student journals or sketch books.

Slides and photos may be of teachers and students evaluating the portfolios; students working or looking at each other's portfolios; student work as it progresses with their comments; journal pages; sketch books; contents of a portfolio; or stacks of portfolios and how they are stored.

The CAEA State Council and I really appreciate and acknowledge all the work you are doing on this project. It is one of the most important projects we have done and you are to be thanked. As a small token of our appreciation, a $25.00 check will be sent to you when I receive your report. It probably will not even cover your materials for the report and, of course, will not cover your time, but it is a gesture of our appreciation. Thank you.